WHAT DO SHAKESPEARE'S PLAYS SPELL TO MANAGERS TO-DAY?



"Henry VIII"

managers their belief as to these points was sought: Can Shakespeare be made to pay in the commercial theetre, by that meaning the theatre that is not subsidized but pays its way? In what way should the dramas of Shakespeare be acted in order to insure them the broadest popular support? Is a popular actor necessary to the success of a Shakespearian play? What is your belief as to the public demand for the plays of Shakespeare to-day, and what will be the effect of the tercentenary cele-

of Shakespeare in the future? Marc Klaw's answer is decided. He

"I don't think Shakespeare can be made to pay in the commercial thea-The fact that you may get a short run for a Shakespearian play now and then, or that some popular star achieves success in a Shakespearian role, is merely an exception that proves the rule. I believe a popular star or an overwhelming pictorial play necessary to insure any kind of support. I don't think there is a

a hope of lasting success The momentum given by the tercentenary celebration may carry some , but I don't believe that, except in the above mentioned exceptional cases, their popularity will last beyond that. I have no doubt Sir Herbert Tree can go through the country his organization and achieve some fine results, but, speaking generally, I don't think Shakespeare will

Lee Shubert's Views.

Lee Shubert during the past five years directed the tours of E. H. spearian repertoire. His opinion is expressed at greater length. He wrote: "Shakespeare has never lacked pa-

American stage-when brilliantly precented. The difficulty that now confronts the manager when he would offer a revival of a Shakespearian play is in finding suitable actors. are now but few. The plays require a special training, and there is no longer school where the art can be acquired. So it is that much as a manager would enjoy making Shakespearian revivals. he is helpiess, so far as finding the never fail of "drawing the town," as the saying goes, when suitable actors can be secured. In the springtime the young man's fancy lightly turns to thoughts of love, the manager to re-But we can't have Shakespenrian revivals without actors.

Shakespearlan star is a difficult and hazardous undertaking; one requiring a vast deal of money and endless hard rork. Julia Marlowe, backed by the best opinion of the country, literally starved for several seasons before the returns sufficed to carry her from one season to another. The exceptions have been few-the most notable being that of Mary Anderson. 'Our Mary burst like a comet on the theatrical

THE TWO PLAYS.

The first birthday of Boomerang," by Winchell by Winchell Smith and Victor Mapes, will soon be celebrated at the Belasco Then-Yvonne Garrick and Ida tors not in the original cast. There are no performances on Saturday. "Fair and Warmer" will re-

main at the Eltinge Theatre until the new decoration of the Harris eatre is ready. Then the farce will be acted there throughout next season.

bration on the popularity of the plays Mary Anderson. The chief drawback to winning favor in Shakespeare is the curious fact, gleaned from theatrical history, that the public is never cal history, that the public is never actisfied with a single 'star.' It should be remembered that Mary Anderson had the support of Sir Johnston loved as intellectual luxuries.

The general public craves concentrated on the acting. Were this so to-day better Shakespearian performances could be given.

"There is always a demand for the plays of Shakespeare. It is not spassmodic, as many persons seem to think. I have always noticed that had the support of Sir Johnston joyed as intellectual luxuries. Forbes-Robertson during her greatest

scient demand for the plays of as a coworker he succeeded, winning sufficient demand for the plays of great financial and artistic success. Shakespeare on the stage to justify Without her cooperation he failed. Singly, I learn, Frederick Warde, Helena Modjeska and Louis James gained much renown but little financial gain. As a combination presenting Shakespeare they created a furor over the country. When Julia Mar-Sothern's desire to continue in Shakespearian repertoire, but he well knew that without Miss Marlowe his efforts would be unavailing. There is not did not feel that he had sufficient strength to begin all over again and without financial help, could be made develop a new actress. The Sothern and Marlowe combination was the Shakespearian drama." conjunction of two great theatrical Sothern and Julia Marlowe in Shake- luminaries, just as it was with Edwin Booth and Lawrence Barrett and Henry Irving and Ellen Terry. The public has come to expect two great stars in Shakespeare, and it will not

be satisfied otherwise.

"We are not likely to have suitable company system with its classic repertoire is somehow revived. The New actors able to read blank verse there Theatre promised to bring about this ondary importance. Garish producceed in establishing such an organization, and when that time comes we will players is concerned. Among the to learn that Shakespearian revivals thirty-seven plays of Shakespeare have been successfully, that is artisto learn that Shakespearlan revivals tically and profitably, made by stock fered 'As You Like It' during her stock season at the Star Theatre, Buffalo been large. 'Hamlet' was lately given usually devoted to a successful modern draw the conclusion that the man or woman with 50 cents to spend likes easily satisfied, while people sup-2 to see Shakespeare except when

> "Whether the tercentenary celebration will serve to bring about a revival of Shakespeare I would not to the present. attempt to say. I have simply stated the conditions that confront the actor and the manager. Whether some heatrical wizard may be able with a drawbacks and public expectation I am unable to divine."

sky—the wonder and delight of all in a commercial theatre as a constant beholders. But there has been but one and regular entertainment.

"So with the great Shakespeare. A success. Edwin Booth, according to intervals his plays are largely attended the tales of the old stagers, went about and then only when the best and most ing millions; and for them a popular priced house presenting not only the plays but developing the talents of the actors, especially the young men and ture our present stars, would be a de- in the future. Their popularity will as the opera sometimes has done. A but, as I have said before, it will alstudy of the classics as part of every school or college course would lay the foundation for such a demand, such as obtains abroad, notably in Germany, roles. monetary point, accessible to the

"But I do not feel that a theatre to pay if it confined itself to the

From David Belasco.

David Belasco is less decided than Mr Frohman concerning the public attitude toward Shakespeare. He said to THE SUN reporter:

"Of course, but it is necessary that Shakespearian actors and a Shake- the plays of Shakespeare be acted by spearian renaissance until the old stock players who know how to read. Scenery and costumes are of secmuch desired condition, but it un- tions, fantastic scenery, bizarre coshappily failed. Somebody may suc- tumes and freakish colored lights will not make for success in Shakeagain have Shakespeare, and not until spearian productions. Shakespeare then. It may surprise New Yorkers first of all must be heard, not seen.

"The men and women who are to play should be trained to read, so as dramas of Shakespeare have been to give the proper cadence and meancountry. Jessie Bonstelle lately of ing to the lines. Novelty in casts will ple, at the hands of Max Reinhardt, make for commercial success more by enhancing their internal beauty and than novelty of production. It is my power by the newest external themid the patronage was both ample and belief that the theatregoing public atre forms. It is only style that ever satisfying. John Crain, who operates a stock company at the Castle Square Shakespeare's heroes and heroines. in Poston, makes one or more Shake- that there would be more interest in spearian revivals each season, and the seeing them than in seeing the men must be. profits and the public satisfaction have been large. Hamlet was lately given different. Shakespearian roles for by a stock company in Chicago, and years. If pains be taken to get tothe returns were so ample that the gether such novelty in cast, having the returns were so ample that the wouth, beauty and good diction, in-revival was kept on double the time stead of paying so much attention to lumber and paint far better results from the production of Shakespeare's plays would be achieved by the his Shakespeare so well that he is Shakespearian fantasies, such as "A Midsummer Night's Dream" and "The assisy satisfies a state will not pay Tempest," for instance, call for fantastic production. And even in these ared to the playhouse by a constellathere are certain limitations set by our magination, instilled to a great degree by what the famous poets and painters have created from early times down

"Not necessarily is a star indispensable, though a popular star helps. What is most important is an adequate performance. It is difficult to find the single stroke to overcome pressing proper actor and actress for Shakespeare's plays because of the modern style of acting. In the old days of Daniel Frohman's interesting opin-ion he expressed in the following words:
"Shakespeare cannot be made to pay

pight a comedy, then a farce, and so on and the actors were called upon to play many different roles each week. alternating from night to night in leeding roles and in small parts-the players were better fitted to interpret Shakespearian roles. The theatre then was a real school of acting, and very little attention was paid to scenery. The attention was con-

gift for interpreting Shakespeare he the country from year to year literally starving, and it was not until he starving, and it was not until he formed a combination with Lawrence formed a combination with Lawrence Barrett that the returns were large.

The same is true of Sir Henry Irving. So long as he had Ellen Terry in his works as part of the emerging and for them a nonview of the great developed of Shakespeare performance and others who might be mentioned.

Brutus—but a Brutus that distorted singers. The effect of the tercentenary ceach gave a new impetus to the plays of Shakespeare gives to him who in his works as part of the emerging and others who might be mentioned.

Brutus—but a Brutus that distorted ances of all sorts during the tercentenary ceach gave a new impetus to the plays of Shakespeare gives to him who in his works as part of the effect of the tercentenary ceach gave a new impetus to the plays of Shakespeare gives to him who in his works as part of the effect of the tercentenary ceach gave a new impetus to the plays of Shakespeare gives to him who in his works as part of the effect of the tercentenary ceach gave a new impetus to the plays of Shakespeare gives to him who in his works as part of the effect of the tercentenary ceach gave a new impetus to the plays of Shakespeare gives to him who in his works as part of the effect of the tercentenary ceach gave a new impetus to the plays of Shakespeare gives to him who in his works as part of the effect of the tercentenary ceach gave a new impetus to the plays of Shakespeare activities, for the mechanical facilities of the three that distorted ances of all sorts during the tercentenary ances of all sorts during the t speare is always heightened.

"There will be no special effect from the tercentenary celebration on the women who are to replace in the fusirable plan if aided by capital. In continue long after the recent celebraways be heightened when a new personality is found and given an opportunity to interpret Shakespearlan

must be read. The simpler the production the better."

had many opportunities through his the drama. He says:

that "What can be done may be done," nobody can deny that the plays of Shakespeare can always be made to is no public demand for any particular tercentenary celebration. The public pay in the commercial theatre, since the history of the theatre shows that even in periods far removed from each other Shakespeare's plays have proved themselves commercially profitable. But in every instance where Shakespeare has been made to pay much has been done for Shakespeare. That is, one may as well ask if the symphonies of Beethoven can be made to pay as to ask if the plays of Shakespeare can be made to pay. It all de ends on how they are done; what the interpreter brings to the works. The most recently made to pay, for examchanges in the theatre; matter al-ways remains the same. The what of plays can never be novel; the how

"For example, the 'Julius Casar

SUMMER MUSIC.

The "Symphonie Pathetique" of Tschaikowsky will be the chief by the Civic Orchestral Society Tuesday evening at Madison Square Garden. This was one of the great Russian's last works and is considered by many to be

The concerts are gaining in popularity and more than 4,000 persons attended the third. The orchestra, which numbers eightysix pieces selected from the Symphony, Philharmonic and Metro-politan forces, is directed by Walter Henry Rothwell. The Garden has been newly decorated and disinfected and a commodious buffet installed. Seats ranging in price from 10 cents to 50 cents may be had at stations located throughout the greater city.

done by Prof. Reinhardt with enor- | reach the public; but he does need mous commercial profit was, in text, great, or nearly great, interpreters of the same 'Julius Cæsar' done with financial disaster by the late Richard Mans- interest. field; but Prof. Reinhardt brought to in large theatres and at prices within the play an imagination, a definite the means of the mass of playgoers. form wherein wonderfully il- for it is by the people at large that he lustrative scenery and a freshness of is best beloved. understanding based upon the knowledge of modern Romes and modern the lure of a popular personality is dramas are not commercially profit-Cresars revivified the play and gave it necessary to Shakespeare prosperity. able ventures. A few are, if they are an application to to-day, so that one All around competent performances. saw much of to-day explained by yes- even when illumined by the artistic terday, and one got through the eye a spirit, lack the drawing power. Nor panorama and through the ear a does pictorial novelty or scenic revelation that was more than Roman splender suffice. spasmodic, as many persons seem to revelation that was more than Roman think. I have always noticed that —in fact, was Latin. Mr. Mansfield's when a new discovery is made of a 'Julius Casar,' on the other hand, was plays of Shakespeare when they are

man or a woman with some unusual a perfect instance of the difference be- presented in the manner that meets tween a play and a performance: the the requirements of the so-called comening ideas is invariably proportion- however, that whenever and wherever

dramas of Shakespeare. thereafter through Betterton, Garrick lieves that a popular star is necessary and Macready and the rest, have gen- to this happy result. He said: erally aided the commercial success big part of the English language, he of Shakespearian plays, just as an imbest talent obtainable, especially by must be read. The simpler the proportant conductor aids the interpreta-players well versed in Shakespearian John D. Williams, who is a new-comer in the managerial field, has esting for his interpretative powers, is traditions. necessary to the financial success of "I also believe that a popular star association with the late Charles Shakespearian plays; we are always is necessary to the prosperous out-Frohman to observe the conditions of grateful for a new portrait of an old come of the production of Shakesubject in propertion to the new ideas speare's plays.

If there be any truth in the saying revealed by the artist. olds mass meetings, when the managers are looking the other way, and

demands certain kinds of plays. speare, degenerating, as it did lately ever. n this country, into rewriting Shakespeare's plays, will have the effect of and neglect for another 300 years. Nor fully i the preceding answer." is that to be altogether regretted. Because it would be a very static theatre that we should have, with few new writers and a paralyzing of new forms given over generally to the plays of and others have been able to play to Shakespeare. It is the glory of all classics that they periodically assert themselves anyhow; and up from nowhere, by some providence, at the right time come the fitting interpreters, whether producers or actors."

From H. G. Fiske.

made a Shakespearlan production, although there are thousands of thea-His ideas on the questions put to him by THE SUN are a compromise behere He said:

"The profitable production of Shakespeare plays has always been identi- minimum, has also been made to pay. fied with what you define as the com-mercial theatre, and there is no rea-again. But behind the effort there son to suppose that what has been must be something more than the fact want Shakespeare at any price, and true for a century and a half, or since that it is a Shakespearian play if the so on, until there are as many conclu-Garrick's time, will not continue to be public is to be largely attracted. That sions as there are Shakespeare chartrue hereafter. Shakespeare is the is to say, there must be either an actor acters. dramatist through whom large for- or actors who are popular, or there tunes have been made by celebrated must be some unusual attendant con- in the same quandary as to Shakeactors, Kean, Macready and Irving in dition or circumstance, such as new speare's work as it is in the case of all England, and Forrest, Cushman and methods of presentation, new modes of Booth in this country illustrate this treatment, &c. In other words, audience for the better plays, and under fact.

Shakespeare merely as Shakespeare the present conditions I fail to see how

His plays should be given

"The weight of a celebrated name or

"There is always a demand for the

bear upon Shakespeare's plays enrich- surfeited. It may be predicted safely,

ant players profit by performing the Joseph Brooks believes that Shakespeare can be profitably acted in the imagination of the producer. Gran-commercial theatre. But he also beville Barker gave us an impressionisative Shakespeare as it will "Popular stars since Macklin, and commercial theatre. But he also be-

"They should be presented by the tion of a great symphony. If not a roles; and the production should be

"The demand for Shakespeare to-There is no public demand to-day day is greater than it has been for for the plays of Shakespeare; there several years, due undoubtedly to the kind of play; it is probably an error demand for entertainment varies from to assume that the public periodically year to year as does dress, recreation, travel and a thousand and one other things. The present wave of popularity of the old plays of Shakespeare will recede in time, but it is certain to celebration of the playe of Shake- gather again in as great a force as

> "I do not believe that the tercentenary year will have any lasting effect. My opinion is expressed more Adolph Klauber, speaking for Sel-

wyn & Co., said: "The fact that Sothern and Marlowe. Sir Johnstone Forbes-Robertson Sir Herbert Tree, Robert B. Mantell profitable business in Shakespeare, and that, too, within a very recent period, would seem to indicate that Shakespeare, under the right conditions. - is

still a commercial proposition.

"The so-called pictorial representations, in which a great deal of text is eacrificed to make way for a great deal of scenery-if one may judge from the experience of those who have dealt most largely in Shakespeare in the theatre—have been the most profitable. tregoers eagerly waiting for him to And here, as in other departments of put forward Mrs. Fiske in "Macbeth." | theatrical speculation, some element of novelty is required, either in the presence of a star or a group of players whose attempts to act Shaketween the most decided views heard speare pique the curiosity of the play-

crutch of a subsidized theatre to "The tercentenary celebration pro- of one, there is no theatre in New York

for a new Shakespearian activity and theatre. renewed interest in his works. It may stimulate new thought and new effort. But in itself it will hardly serve to make Shakespeare in the theatre any more popular in the future. That, as I have tried to point out, is a thing entirely apart from the plays themselves or the personality of the poet.

A. H. Woods has not as yet been identified with any productions of & Co. But as an active and important going repertoire theatre in New York manager his opinions are interesting. He said to The Sun's theatrical re- lin, is one of the mysteries of

made to conform to the technical requirements of the modern drama. Presented in their original form as they cial theatre of to-day is so thoron were to Elizabethan audiences I do not think there is a single play of Shakespeare's that would be a safe risk. tion of business stupidity. A re-Their merits are not the merits that | toire theatre can produce ten

theatre. "Since Shakespeare's day the growth of the mechanical facilities of the mum loss of a theatre's time. A report of the mum loss of a theatre's time. ter of investment; he who brings to there are signs that the public was tion. All of them have scenes that the And greatest of all, a repertoire modern playwright would not dare to tre can build up a clientele; insert in a play if he valued his reputation for stage craftsmanship. A will see every production presented ately enrichened, and that just as no an actor of genius or notable fitness tation for stage craftsmanship. A will see every production pressure ill equipped itinerant street band can for Shakespearian impersonation despite the production of the minimum amount to which profit by playing Beethoven's sym-velops the plays will continue to cosiderably. It must have originality the minimum amount to we
phonies, neither can ill equipped itinercupy their place on our state." and uniqueness in its production. It offering will play; can gradually must be Shakespeare plus the modern up and improve the tastes of its

tic, Beerbohm Tree a pictorial Shake- sume; can consult it in advanspeare. This individuality of touch was its wishes; in a word can come toke from a commercial standpoint more important than the play itself. The personnel of the cast is invaluable. think a Shakespearian play ought to | funity to develop that fast disappear have three or four popular stars. In ing phenomenon the intelligent, st Mr. Tree's production of 'The Mersure that more people came to see nurtured in a repertoire theatre. chant of Venice,' for instance, I am Elsie Ferguson's Portia than the play not possible that the repertoire the

spontaneous demand-at least demand enough to make Shakespeare lucrative. Occasional demands may be created by great histrionic talent, but such demands are sporadic and centre around to the production of modern the individual, like Irving, Terry or plays are situated. Mr. Meros. Tree, and not around the play.

"I do not think a material effect will follow a reaction and the Shakespearian literature will resume its status quo in the popular imagination. I am speaking purely from a commercial standpoint."

Arthur Mopkins is one of the most enlightened producers in the theatre, and has always shown himself on the side of what is most artistic in the theatre, although he has not so far been associated with the theatre of Shakespeare. He expressed his views

not attempt to answer categorically, as in every case I should only be guessing. and I see no reason why my guess or any one's else should be given serious answers may not suit you at all answers may not suit you at all attention. By whatever data we have am a nut on modern drama, therefor at hand as to the public's interest in Shakespeare almost anything can be Shakespeare—that the public does want Shakespeare that the public wants Shakespeare together with a all except as herein stated glimpse of English nobility-that the public does not want Shakespeare even with English nobility thrown in-that the public does or does not like Shakewith the pictorial side reduced to a public does or does not like Shakespeare in ultra-modern settings-that

"To my mind the theatre is exactly "Shakespeare does not need the has no longer a great popular appeal, there ever can be. With the exception

one, in New York there is no theatre The only theatrical offering in New York not dependent on a star which is definitely sure of its audience in ad-vance is the Ziegfeld Follies. No one can seriously contend that there is not an audience in New York for Shake speare, Ibsen, Goethe, Hauptman Moliere, Rostand, Maeterlinek berg, Tolstoi, Andrief, Gaisworthy, Shaw, Masefield, Wedekind, d'Annunzio and all the great figures of the

a theatre every performance, week and week out, certainly a combination of them should be able to do it, and therein, to my mind, lies the whole solution-the repertoire theatre, the much discussed, frequently promised never delivered reportoire theatre, the suffocated pet of millionaires wi identified with any productions of thought a repertoire theatre was Shakespearian plays, nor have Selwyn building. The absence of a thoroug such as the Dautsches Theatre is age, only equalled by the vag

"The majority of the Shakespeare notion that a repertoire theat amas are not commercially profit- is too ideal to be commercial. the contrary, a reperioire theatr once established, is the last word a commercial efficiency. uncommercial, wasteful, inefficient adequate, that it is the fondest realizamake money in the contemporary for what it now costs to produc 'A repertoire theatre can produ

Shakespeare's works were born

element in which they will consis Oliver Morosco's views on the s. ject are succinctly stated in a le which he sent from Los Angeles

is their natural element, and the

"Your first question: Can Shake speare be made to pay in the comm cial theatre? Answer: I don't think s "Second question: should the dramas of Shakespeare

widest public support? Answer: Ge stars like Sothern and Marlowe. Herbert Beerbohm Tree, or only greatest and most widely know Shakespearian artists.

treated in order to insure them !

"Third question: Is a popular st necessary to the success spearian play? Answer: In my o "Fourth question: What is your

lief as to the public demand to-day for the plays of Shakespeare. Answer "Beg to say in conclusion that these

I have not confidence in Shakespear as a money getter. There are lovers proved—that the public does not want of Shakespeare throughout the world. and I count many friends among their However, I cannot see Shakespeare at

THE TWO-A-DAY SHOW.

The Palace Theatre programme this week includes Arnold Daly, who will be seen in "Kisses," by S. Jay Kaufman. In addition S. Jay Kaufman. In addition there will be White and Cava-nagh, Lambert and Ball, Emilie Lea and Tom Dingle, Aveling and Lloyd, Williams and Wolfus and other entertainers on the bill.

The two leading attractions at the New Brighton are Houdini. who will do all his athletic mar vels, and Adele Rowland, who will have some new songs and ular vaudeville performers on the